

FIR



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Screen On The
Green

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From Brick To
Screen

-

Twin Peaks: The
Entire Mystery -
Reviewed In Turn

-

UK Release Radar:
Hot Picks

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50 Years Of
Terror: Jaws

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5 Seasonal
watches: Autumn

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& Much More...

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AN INTRODUCTION TO



Hello all, and welcome to the first edition of the FIR magazine! This little introductory article will set out the idea behind, and plan for, this exciting creative venture, as well as telling you a little about me, the person behind it. My hope is that you find something that you enjoy, something that you relate to, something that interests you, and, hopefully, a combination of the above!

Now, what is the vision for FIR? It will, in principle, be a quarterly film and multimedia magazine, containing articles relating to said-film and multimedia, but with a more personal touch. I will also be creating special seasonal 'mini-mags' for events like Halloween and Christmas. This first issue releases in September as a sort of bumper edition, if you like, as a welcome to you, the wonderful readers.

Although I will be writing plenty of content for the FIR magazine, after all, it is named after my film Instagram handle; 'FilmIsRidley', I will also be featuring a number of articles from other creators, each from their own unique background and perspective. My hope is that it will provide plenty of variety and diversity in views and taste, which is always a positive in the highly subjective world of the arts.

Long-term, I would like to feature interviews and exclusives, as any magazine editor wants, but, for this first issue at least, I will be showcasing exclusively articles and features. With that said, there is still a lot to sink your teeth into, with everything from personal essays, film reviews and previews, all the way to wrestling and even LEGO related content.

To give you a brief outline of myself; I am a writer and filmmaker, from the South Coast of Great Britain, who, unsurprisingly, has a huge passion for film and television. Growing up in a family of six, I watched a lot of films, and I have always been in love with the idea of storytelling, in all its forms. I have had a passion for writing as long as I can remember - a facet of my personality which lead to me completing a degree in Screenwriting, with a minor in Film Production, that I graduated from in 2023. Since then, my focus has been on writing spoiler free film reviews, as well as personal writing projects. I love writing, and the prospect of a regular magazine to share that love feels so thrilling to me.

Please do have a peruse, find something that perks your interest, and give an article or two a read. I'm sure you'll find something worth your time. Feedback is welcome on all 'FilmIsRidley' social media platforms, which includes Instagram, Facebook, and the FilmIsRidley website - links can be found below.

Until next time,
Ridley Coote (FilmIsRidley)

SCREEN ON THE GREEN: MOONRISE KINGDOM

If there's two things I love, it's film and local events. It was these two loves that lined up perfectly when I saw that my local Cathedral was hosting a series of 'Screen On The Green' showings of popular film classics, old and more recent, and all for free, too. The first one I attended was a film I'd seen a couple of times before, and was always looking to revisit, given a good excuse.

Wes Anderson's 2012 coming-of-age adventure 'Moonrise Kingdom' is one of my favourite films of the iconic filmmaker, and one of the best films of its genre one could ever hope to see. It has heart, comedy, and that nuanced, bitter-sweet feeling one gets from truly great films about growing up. It is a magnificent modern classic more than worth venturing into the centre of my city to watch in the cool summer air.

The showing was at 8pm GMT, which made sense, considering the light levels would have to have gone down at least somewhat before the film started - the film was being shown on a projector, and, even with some tree cover, the sunshine could definitely be an issue. My friend and I arrived roughly twenty minutes early, having taken a leisurely stroll through the city and onto the green. There was a little tuck shop set-up in one entrance to the Cathedral, and toilets were open for the duration of the evening - both useful and appreciated, of course.

We set-up camp, so-to-speak, fairly centrally, laying down our picnic blanket, and getting our little cans of drink ready; mine a cola, hers a cider, and promptly got comfy and chatting as we waited. The green wasn't packed, but there was a pleasant enough number of people in attendance - a few couples, but mostly families, which was nice to see. There was a slight delay of fifteen or twenty minutes, just whilst we waited for the sun to drift down below the nearby houses, but it was no issue for those of us in attendances, laid out, cool, and relaxed, as we all were.

Once the film got started, the murmured conversations subdued into blissful peace and quiet, as we all settled down for this atypical, but extremely wholesome, little movie night. Even the occasional car passing or talkative passers-by didn't impact the evening. The energy was relaxed and pleasant the whole duration of the film. If there was one slight issue, from a personal point of view, it would be that I didn't think to bring a blanket or a jumper, which meant I got a little chilly when it began to get properly dark. Of course, this was no reflection of the event, everybody else seemed very comfortable in their blankets and outerwear. All this is more to say that I'm a wally, and I still very much had a lovely evening.

As the credits began to roll, there was a light and polite smattering of applause and a quiet rustling as people began to stretch and stir from their mostly supine positions. I myself was relaxed and ready for bed, despite my chilly disposition, on the part of my own disorganisation. One by one we all filtered off of the green, thanking the staff who had run the event on our way out. It was such a lovely evening, and I was so at ease throughout the whole thing. The staff were lovely, the setting was lovely, and the evening was lovely. I couldn't really have asked for more, perhaps except for me to have remembered a jumper! I digress, it was a very good evening at the cathedral.

SCREEN ON THE GREEN: THE MUPPETS TREASURE ISLAND

After thoroughly enjoying the first outdoor screening for 'Moonrise Kingdom', it seemed only natural to go to another showing. Unfortunately, I wasn't able to attend the second Saturday evening showing, which was 'Labyrinth', a film I'd have loved to have watched. However, I was able to attend the third week's showing, the wonderful 'Muppets Treasure Island'; a film I grew up watching, and absolutely adored.

We arrived a little later than hoped for, but, thankfully, there was a similar sunlight delay as to the 'Moonrise Kingdom' showing. It didn't take long, once my friend and I had found our spot, for the film to begin, and for the subsequent waves of nostalgia and joy to crash over me in abundance. Few do the art of puppetry than the masters of puppets themselves; the puppeteers behind the legendary Muppets.

The film was great, the atmosphere was lovely - it really couldn't have been much better, save for having a slightly better spot, though that was only a very minor inconvenience. It was so nice to not only see a number of children in attendance, but to see a whole host of other adults there too. Everyone, regardless of age, seemed to be having a good time - my friend and I certainly were. This was their first time watching the film, and they enjoyed it a lot, which made me very happy to see and hear, as you can imagine.

When the film ended, it was definitely time to go home, but it had been such a pleasant evening, and I was more than convinced to come along to the final showing the following weekend, which was for the ever-popular 'Moulin Rouge!' (see part three). These showings have been so fun, and I have really felt a degree of community when attending them that isn't always easy to come by. If you come by anything like this in your local area, I implore you to go along.

The abbreviated spoiler free review (As seen on Letterboxd & the FilmIsRidley Blog)

I grew up absolutely adoring this 1996 comedy adaptation of the classic seafaring adventure 'Treasure Island', by Louis Stevenson. If there is one way to make a remake or adaptation worth it, it's to do it with the beloved band of puppets known as 'The Muppets'. This one was directed by Brian Henson, son of the legendary puppeteers Jim and Jane Henson, and, whilst not as popular as the Muppets adaption of 'A Christmas Carol', it is still more than worthy of love.

Where else to begin with this film than with its brilliant puppetry? The cast and crew behind the iconic Muppets have always been talented, but this film marks some of their most creative and amusing work to-date. The visual gags in this film are genuinely hilarious, no matter how many times you watch it. I would argue that the Muppet-based comedy is by far the film's greatest strength.

The songs are so much fun, and are full of silly bits of humour that I can't help but love. Few things make me smile as much as 'The Muppets' singing and dancing in their wonderfully joyful ways. The story is, of course, a pretty simple version of Stevenson's classic story, but with the added absurdity that the world's most famous band of puppets brings, there's almost no way you won't have fun watching this.

Overall, although I do prefer 'The Muppets Christmas Carol', I still absolutely adore this treasure-fueled, pirate-filled, utterly ridiculous family adventure. It is such a silly film, but it brings so much joy to my heart that I simply don't care. Nostalgia no doubt helps, but I think anyone, especially those with younger family members, would be able to appreciate this a lot. I'm so glad I decided to revisit this - it was so worth it.

SCREEN ON THE GREEN: MOULIN ROUGE

The final showing of the 'Screen On The Green' series was Baz Luhrman's iconic musical romance; 'Moulin Rouge'. I had only ever seen the film once before, but could appreciate why it was such a popular film. As one can imagine, this was a very well-attended showing, with lots of couples in particular. It certainly looked to be a 'spectacular, spectacular' evening.

There was no delay tonight - the sun had dipped below the surrounding houses in good time - and the film began promptly, to the excitement of those in attendance. The film was spectacle enough on its own, but with an audience to watch it with, and on a bigger screen than I perhaps would usually have been used to, it was even more so. It really was a fabulous time. I actually enjoyed the film more than the first time I watched it, and by a noticeable amount.

The temperature was much nicer than on the two previous evenings, and I was much cosier. It felt like the sun even went down a little quicker, such was the way the evening seemed to be on our side. This added level of darkness only made it feel more like a cinema experience, and allowed all the wonderfully vibrant colours on the screen to pop that much more. When the film ended, for the first time across all three showings, there was a healthy amount of applause from those in attendance. I must admit, it was quite sweet, in retrospect.

I was a little sad to see the credits roll for the final time in this series of showings, I think it has been such a lovely set of events, and I was so glad that I decided to give them a go. These events have really highlighted to me the importance and the fun of local events, and I would recommend keeping an eye on what's out there, no matter where you are. Free events like this may not be anywhere near as common as they should be, but when you can find one, it's sure to be worth turning up for - the chances are they will be run again the next year. If this particular event is, you can just about guarantee that I'll be in attendance once more.

The abbreviated spoiler free review (As seen on Letterboxd & the FilmIsRidley Blog)

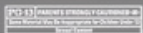
Baz Luhrmann is known for his very stylised and flamboyant films, with larger than life characters and all sorts of vibrance and colour. This is perhaps his most famous film, and certainly his most highly rated. And yet, I had never seen it until now.

The mix of both contemporary and classic music was creative, and done surprisingly well, even if it made little sense from a believability perspective. Speaking of which, I enjoyed the musical numbers quite a lot, for the most part. I think my favourites were the slower, more romantic numbers.

I am not the biggest fan of Luhrmann's cinematography style, but it certainly suited the fast-paced and ebullient story that was taking place. This, combined with some wonderful costume and set design, made for some excellently lively and vivid sequences, especially during the aforementioned musical numbers.

The narrative had a classic, Shakespearean feel to it, which I enjoyed greatly. Sure, it did feel a little cliché, and elements of the story were slightly too outlandish, but I think the romance and tragedy of it all came through strongly. There was one aspect of the story I didn't like so much, but it wasn't a huge issue.

Overall, I can definitely see why this is such a beloved musical. Despite having a few issues here and there, I enjoyed watching it quite a bit. It isn't my favourite Baz Luhrmann film though, that remains his adaptation of 'Romeo & Juliet'. Even so, this is most assuredly a must-see for fans of musicals.



THE CINEMA SPOTLIGHT

This first edition of 'The Cinema Spotlight' focuses, rather inadvertently, on three of this year's smash horror hits! 2025 has been one of the best years for the horror genre in a long time, and I, as one who appreciates the genre greatly, was more than here for it! Horror has proved itself to be one of the most versatile forms of cinema, time and time again, and the more I watch it, the more I understand why so many of us flock to it so often. All three of them are vastly different, yet very effective at conveying both story and suspense.



Bring Her Back (2025)

"A brother and sister witness a terrifying ritual at the secluded home of their new foster mother."

Demonic rituals, gruesome violence, and an highly emotionally-driven story, and all from the makers of 2022's brilliantly horrifying *'Talk To Me'* - if you can handle gruesome injury detail and heavy, trauma-based themes, this one is a must-see.



Weapons (2025)

"When all but one child from the same classroom mysteriously vanish on the same night at exactly the same time, a community is left questioning who or what is behind their disappearance."

A mysterious, haunting, and extremely well-made modern masterpiece from the mind behind cult horror hit *'Barbarian'*. The trailers don't tell you much, and that's exactly how it should be. Go into the film as blind as you can - it's worth it.



Together (2025)

"Years into their relationship, Tim and Millie find themselves at a crossroads when they move to the countryside, abandoning all that is familiar in their lives except each other. With tensions already flaring, a nightmarish encounter with a mysterious, unnatural force threatens to corrupt their lives, their love, and their flesh."

I'll be honest, I didn't expect this to be a contender for my favourite film of the year, but good golly it is good! It's full of suspense, conflict, and some pretty neat body horror, but it also hits you with some well-timed comedy and surprisingly emotional, wholesome, moments. Real-life couple Alison Brie and Dave Franco are to die for.

FROM BRICK TO SCREEN: HOW LEGO BROUGHT MOVIES TO LIFE

BY BRADLEY J. SIMMONS, DAILYWEEKLYBUILDS

LEGO has always been about telling stories, and what better way to do that than by building your favourite films!

It all really kicked off in 1999 with *LEGO Star Wars*. That was the first time LEGO worked with a movie franchise, and it was a big deal. Just a couple of years later, *Harry Potter* sets started showing up too. Since then, there have been loads of film-based themes, like *Indiana Jones*, *Jurassic World*, *Marvel*, *DC*, *Ghostbusters*, *Back to the Future*, and even *Avatar*. If it's been in the cinema, there's a good chance someone has built it in *LEGO*.

What's great is that these sets aren't just for collectors. Take *Lego Star Wars* for example, whether you're building a tiny speeder bike or something massive like the *UCS Millennium Falcon*, there's something for everyone! Some sets recreate scenes straight from the screen, while others give you the parts and let you get creative with your own take. That's the fun of *LEGO* really. It gives you the starting point and then the rest is up to you.

It's also fascinating to see how far *LEGO* has come over the last 20 or so years. Older sets were fun, but today's kits offer way more detail and accuracy. From more realistic builds to highly detailed minifigures, there's a clear jump in quality. Some of the newer sets honestly feel like mini display models made for film fans first, and kids second - which may or may not be a good thing... With that said, LEGO isn't just for kids these days, especially when an increasingly large number of sets are now marked aged 18+ like the *Back to the Future DeLorean Time Machine*, for example.

Outside of official sets, there's a whole world of custom builds made by fans. These are known as *MOCs*, which stands for *My Own Creation*. Builders use their own parts and imagination to recreate scenes, vehicles, or characters that either haven't been officially released, or just made better. I've even recreated *Wolverine's* claws from the *X-Men* films using *LEGO* parts! That's just one example of how *LEGO* lets you take inspiration from your favourite movies and turn it into something uniquely yours.

Whether it's an official set or a completely custom build, it's a fun and hands-on way to bring big-screen moments into your own home. Once you've built one, you can always take it apart and make something different... or if you're anything like me, buy more sets before you've even built last and panic about the ever decreasing amount of space you have for your collection...

Millennium Falcon (2000) - Millennium Falcon (2017)



From humble beginnings to the ultimate collector's set – the Millennium Falcon has come a long way since 2000.

Back to the Future Time Machine (2022)



Great Scott! The Back to the Future DeLorean Time Machine gets the LEGO treatment, complete with movie-accurate details and customisable versions from all three films.

Jurassic Park: T. Rex Rampage (2019)



Rebuilding a classic moment in brick form – the Jurassic Park gate is one of the most cinematic LEGO sets ever released.

Wolverine's Claws (2024, designed by me)



LEGO isn't just about official sets. I built these Wolverine claws based on the X-Men films using my own parts – proving you can bring your own movie moments to life.



Bradley has been creating content on YouTube for over five years and now runs *DailyWeeklyBuilds*, where he shares LEGO reviews, updates, and creative builds.

He's a lifelong LEGO fan with a growing collection and a custom LEGO city, and he's just as passionate about movies – especially *Back to the Future* and *Pirates of the Caribbean*.



FUN FACT!

The 75192 UCS Millennium Falcon is not just the biggest Falcon LEGO has ever made, it's also one of the most expensive LEGO sets ever released, both at retail and on the resale market!

It has over 7500 pieces and costs over £700 in the UK.

TWIN PEAKS: THE ENTIRE MYSTERY REVIEWED IN TURN

TWIN PEAKS: SEASON 1 (1990)

When the opportunity arrived to finally watch this iconic and highly acclaimed series, from the equally iconic and highly acclaimed filmmaker David Lynch, along with Mark Frost, I leapt on it. I have wanted to watch this series pretty much as long as I've known who David Lynch was, and the show's fervent and committed fanbase seemed like more than enough justification for wanting to watch it myself, never-mind that I've loved every Lynch film I've watched thus far.

One thing I have discovered on my journey to explore the strange and very varied filmography of Lynch is his wonderful music selections. His creations always sound as good as they look, and this series was much the same. I loved the show's dreamy soundtrack; both the 'Twin Peaks' theme and the 'Laura Palmer' theme were truly exemplary. Both pieces fit the themes and feel of the series perfectly.

This first season is eight episodes of mysterious, surrealistic, and intensely intriguing television. I love seeing Lynch's vision of a murder mystery detective series, and the world-building that Lynch provides for the setting is so good. He makes 'Twin Peaks' feel both like a real place and something far too mysterious and surreal to exist in reality. The story takes its audience through a series of twists and turns which both build upon and subvert detective mystery tropes, and provides a brilliant end-of-season cliff-hanger, which set up season two phenomenally well.

Kyle MacLachlan provides an incredibly endearing and unexpectedly amusing detective lead who guides audiences through this debut season with a gentle and familiar-feeling touch. He really was wonderful, and the perfect hand to play a David Lynch protagonist. He was supported by a number of actors who gave some pretty tremendous performances across the season, with my favourite being that of Sherilyn Fenn, whose turn as the intriguing Audrey was just brilliant.

The other names that really stood out to me across the season were Michael Ontkean, Mädchen Amick, Dana Ashbrook, Lara Flynn Boyle, and Ray Wise. These names represented those who I felt had the best character work, as much as anything else. Honestly, everyone provided performances that were, at the very least interesting, and the likes of Richard Beymer, Joan Chen, James Marshall, and Everett McGill, should not be discounted for their acting either.

Overall, I found this series to be very typical of its iconic creator, in that it was strange but quite brilliant. I found myself undeniably enthralled and captivated by the mysteries unfolding before my eyes, and was equally compelled by some of the interesting and varied characters who inhabited the town of 'Twin Peaks'. I will most definitely continue this journey, and cannot wait to see what the much longer second season will provide.

TWIN PEAKS: THE ENTIRE MYSTERY REVIEWED IN TURN

TWIN PEAKS: SEASON 2 (1990)

Having made my way very speedily through the first season of this iconic cult classic detective mystery series, from the minds of David Lynch and Mark Frost, it will come as no surprise to anybody that I promptly began to do the same for this second season. Unlike the concise, eight episode run of season one, season two was a whopping twenty-two episodes long. When comparing the volume of episodes, as well as the fact that they were still all around the forty-five minute mark, this was a little daunting to say the least.

Similarly to the first season, I found the vast majority of the episodes to be that familiar blend of riveting, mysterious, surreal, strange, and engaging. Lynch and Frost were able to make the town of Twin Peaks feel like such a real yet magical place. The aesthetic of this show has been absolutely mesmerising, despite its relative simplicity. With all that being said, however, this second season was not without its drawbacks.

It was hard to feel like it didn't get bogged down, perhaps even a little side-tracked, by some of the more strange goings on, especially in the last few episodes, which got even more 'Lynchian' than those before. This was especially true of the final episode, which saw the series end with an insanely surreal last twenty minutes, topped off by a wildly bizarre cliff-hanger ending. This on its own would not have been an issue - I like Lynch's dreamlike style - if not for a number of arcs and threads that were left feeling unresolved or unfinished.

With such an extensive cast contributing to such a long series, I will have to heavily summarise the acting performances quite heavily. Kyle MacLachlan unsurprisingly stood out with his wonderfully endearing and versatile portrayal of Dale Cooper, whilst the likes of Sherilyn Fenn, Michael Ontkean, Mädchen Amick, and Peggy Lipton impressed the most from the many other talented names in the series. I should also name-drop the likes of Dana Ashbrook, Richard Beymer, Lara Flynn Boyle, Joan Chen, Ray Wise, James Marshall, and Everett McGill, for their enjoyable, if slightly less impressive, performances as well.

Overall, although I still enjoyed this second season of the iconic 'Twin Peaks' a lot, I found it to be a little too stretched thin and bloated for its own good. I think it would have benefitted from being cut down at least a little, or even split into two separate seasons. Regardless, it was still very enjoyable to watch, and I felt extremely drawn into the town and its characters. I can understand why this show is so revered by its fans. The show is almost intoxicating in its surrealistic aesthetic and vibe. It is uncompromisingly David Lynch in style, sometimes to its own detriment.

IN A TOWN LIKE TWIN PEAKS TWIN PEAKS: THE ENTIRE MYSTERY REVIEWED IN TURN

TWIN PEAKS: FIRE WALK WITH ME (1992)

Considering that I had just finished my very first watch-through of the first two seasons of the iconic 'Twin Peaks' series, originally created by Lynch and Mark Frost, it seemed only appropriate that my next move would be to watch this acclaimed prequel film, directed by Lynch. People seem to revere this film so much, some moreso than any other David Lynch film, so I was fascinated by the prospect of it.

I knew this was going to be good from the opening credits alone, which were very film noir-esque, and was accompanied by the first song of a truly beautiful soundtrack, composed by Angelo Badalamenti. The sounds of David Lynch films are often just as important as the visuals, and this film's sombre feel was, in-part, orchestrated by the tremendous and melancholy music that Lynch paired with it.

The narrative nourishes the series, which essentially starts where this film ends, and provides so much more context and characterisation to some of the many familiar faces in 'Twin Peaks', most significantly the person who seems to start all of the mysterious events in the television series; Laura Palmer. Although the audience, assuming they've seen the two seasons predating this, knows what will happen by the end of the film, it doesn't stop the climax from being absolutely devastating and horrifying. Make no mistake, this is just as much a horror film as it is a mystery film.

Sheryl Lee didn't have a lot to do in the television series, but when the time came to have her moment, she shone so brightly in this leading role. She felt every bit the intoxicating, complicated, misunderstood, and haunted young woman that she was supposed to be, and I was so impressed by how intense and captivating she was able to be, especially with her facial expressions. Her performance was exemplary, and it made her character's story all-the-more heart0-breaking.

A lot of the cast from the series returned in small-to-moderate roles in the film, with the exception of Lara Flynn Boyle, who was replaced, due to scheduling issues, by Moira Kelly. For what it's worth, I thought Kelly did a decent job in the role, albeit my sentimentality favours Boyle's version. I was very impressed with the acting of Ray Wise, whose performance, particularly with the added context of the television series, took on an extremely unnerving feel.

Dana Ashbrook and James Marshall had smaller, but pretty memorable, roles in their recurring roles, with Ashbrook in particular showing some good acting chops. There were also a couple of brief appearances worth noting from new cast members; being David Bowie, Chris Isaak, and Kiefer Sutherland. Finally, I'll rattle off a few of those returning names who had more minor appearances in the film; Kyle MacLachlan, Mädchen Amick, Eric DaRe, Heather Graham, Peggy Lipton, Phoebe Augustine, as well as David Lynch himself.

Overall, this was a perfect accompaniment to the brilliant cult television series, and a very good supernatural mystery film in its own right. If there was one slight issue, I suppose it would not be as satisfying for somebody who hasn't seen the show, but I imagine that isn't be a significant portion of its audience anyway. For someone like me, who really enjoyed the television series, this was exactly what I wanted from a prequel. Thematically and aesthetically, this was a phenomenal film.

TWIN PEAKS: THE ENTIRE MYSTERY IT'S HAPPENING AGAIN... REVIEWED IN TURN

TWIN PEAKS: THE RETURN (2017)

"I'll see you in 25 years." At last, I had arrived at the most recent, and final, chapter of David Lynch and Mark Frost's cult classic series; 'Twin Peaks'. Set and released a quarter of a century after the first two seasons, this series was in the unusual position of continuing a story significantly after its original run and with almost all of its original cast. Knowing David Lynch, and knowing 'Twin Peaks', I was suitably high in anticipation for what these final 18 episodes would provide.

As it pertained to the cinematography, I had, by now, more than made myself comfortable with the expectation of visual absurdity from the man perhaps more famous for it than any other filmmaker; David Lynch. And, in some ways, this season was even more surreal and visually weird than either the two original television seasons or the film. In many respects, I enjoyed it. It felt good to see so much uniqueness on the screen.

With that said, some of that aforementioned uniqueness, and some of the visual imagery, just got to be way too much to enjoy. Episode 8 reached a point where I just had to sit back and accept that I had absolutely no clue what was happening. I had to really sit and think about it, and even then, I needed the help of online theories and analysis. It was the first time I'd really been at a loss with David Lynch - I had expected it to come a lot sooner, to be honest.

This wasn't that big a let down for me, though. What did disappoint me was the story. It just didn't engage me nearly as much as the arcs that Lynch and Frost provided in the early nineties. Some of it felt strange for the point of being strange, which might seem in keeping with 'Twin Peaks' on a surface level, but something the series and the prequel did extremely well was to make almost everything feel important. This season failed to do that nearly as often.

It took far too long for the show to regain its familiar feel, and even that only lasted one and a half episodes. I found the ending to the show pretty underwhelming too, which is heart-breaking to say, for someone who held such high hopes for this last season. I know a lot of people consider this season and it's incredibly unique finale to be a masterpiece from Lynch, but it just wasn't close to that, in my opinion. It was far too disjointed, unfocused, and unsatisfying, for me.

Overall, I'm sad to say that I just didn't jive with this season as much as the other 'Twin Peaks' productions. It had moments of tremendous filmmaking and storytelling, but so much of it was bogged down by awkward, unnecessary, and nonsensical content, which I realise is not unlike Lynch, in regards to his style, but the sheer volume if it was far too much for my personal taste. My feelings on 'The Return' are unfortunately very mixed. In the future, I think I'll stick to the 90's content.

A LIMITED EVENT SERIES

THE RETURN MAY 22 9PM SHOWTIME

UK RELEASE RADAR: **HOT PICKS**

With just the Autumn and early winter months left in the year, this September issue is the perfect opportunity to take a look at what upcoming 2025 UK cinema releases look set for success before the year is out. With the help of featured writer Emily, we highlight the film's we are most excited to see for the rest of the year.

EMILY

SEPTEMBER

RIDLEY



Having kept up with *Demon Slayer*, hearing there was a new cinema release was a nice realisation. I'm glad to see the increasing amount of anime in cinemas. The previous film, *'Kimetsu no Yaiba - To The Hashira Training'*, included a lengthy recap of the previous series, but it was still amazing to experience the impressive animation and action scenes. These features in particular draw me to watch *'Infinity Castle'* - the visuals will definitely be worth it.

The cast was enough to convince me that this small-town crime comedy was worth the watch. I mean, Aubrey Plaza, Margaret Qualley, Chris Evans AND Charlie Day? Need I say more? This looked set to be a bundle of fun, although the early critical reception has been rather mediocre, unfortunately.



OCTOBER



While MMA isn't particularly in my area of interest, I did find the trailer and film's concept compelled me to watch. This was through the pull of the film's potential emotional heart as I do like to watch a film exploring the complexities of people's lives. Both the intense emotions on show and theme of sport reminded me of the well acclaimed *'The Iron Claw'* which was a great watch and very effective in its storytelling.

2010's *'Tron'* sequel; *'Legacy'*, convinced me that *'Ares'* would be an aesthetic treat for my eyes and ears. *Nine Inch Nails* were possibly the best replacements for Daft Punk to produce the soundtrack; the awesome *'As Alive As You Need Me To Be'* was all the evidence I needed. I'm not Jared Leto's biggest fan, but I know he has a performance in him.



NOVEMBER



As a recent fan of the *Alien* and *Predator* franchises with a varying degree of approval for the movies, namely a love for *Prey* and disappointment regarding most of the other *Predator* movies, I am still looking forward to seeing *Predator: Badlands* following the impressive standard that *Prey* has set, particularly considering *Badlands* is directed by Dan Trachtenberg who also directed *Prey*. The potential of *Predator* taking a sort of Hero's Journey route should hopefully welcome an interesting viewing experience.

After the recent successes of *'Prey'* and *'Killer Of Killers'*, the prospect of another Dan Trachtenberg directed foray into the *'Predator'* universe seemed promising. With that said, considering the franchise's track record prior to those last two films, I'll still be keeping my expectations in check.

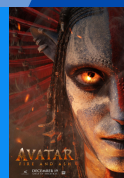


DECEMBER



The idea of a third movie in the *Knives Out* franchise is certainly interested considering the previous success is hopefully going to be maintained although I personally found the first much more enjoyable than the second, but I am interested by the cast for the third *Knives Out*, particularly Josh O'Conner who I have appreciated his rise in success since first seeing him in *The Durrells*. The expectations are remaining high for this film and its promises of being Benoit Blanc's most dangerous case yet.

Full disclosure, I was not a particularly big fan of either of the two preceding *'Avatar'* films, but I can't deny that seeing James Cameron's expansive and vibrant sci-fi world on the big screen tempted me. I just hope that the story improves! With multiple other films in the barrel, this one better not be a misfire.



50 YEARS OF TERROR: JAWS

"When a young woman is killed by a shark while skinny-dipping near the New England tourist town of Amity Island, police chief Martin Brody wants to close the beaches, but mayor Larry Vaughn overrules him, fearing that the loss of tourist revenue will cripple the town. Ichthyologist Matt Hooper and grizzled ship captain Quint offer to help Brody capture the killer beast, and the trio engage in an epic battle of man vs. nature."

In 1975, the world's fear of the deep went to a whole new level, thanks to the arrival of Stephen Spielberg's legendary horror film; 'Jaws', adapted from Peter Benchley's novel of the same name. This year marked half a century of shark-infused terror, and cinemas celebrated in the best possible way, by unleashing it upon theatres once more for a limited time.

I simply couldn't resist getting tickets to rewatch one of my favourite classic horrors of all-time on the big screen for the first time. The showing I went to was absolutely packed, which is testament to the pulling power that the film still possesses. Many of the attendees wore 'Jaws' adorned or inspired t-shirts, which made me smile a lot - it made the evening feel like such an occasion, as it deserved to be treated.

No shark film has come close to the fear factor and filmmaking quality of Spielberg's epic horror. I still jump at some of those jump scares, no matter how many times I've watched it. I still feel the immense tension and fear infecting Amity Island with each attack, and the desperation of the Sheriff's department as they fear the repercussions of keeping the beaches open. I still shudder as Quint reveals his heart-breaking and terrifying ordeal as a sailor.

It is undoubtedly one of Steven Spielberg's best films, and comfortably the best shark film ever made. It seems crazy to believe that a great director with a sinking mechanical shark as a prop could do more than any team of highly skilled and experienced CGI effects artists or money ever could. That is not to besmirch those who work so hard on the more modern shark films - they have more talent in their area than I could ever dream of having - it is more about the incredible direction, teamwork, and storytelling behind one of the greatest blockbusters ever made.

It was such an exciting experience to watch the film as it was made to be seen; up on a massive screen, in a dark room, surrounding by other scared and tense moviegoers, all focused on the sinister events on-screen, all alert, and all wincing every time anybody is seen in the water. I should also note that hearing John Williams' iconic 'Duh-Dun...Duh-Dun', etc, was absolutely spine-chilling in a cinema environment. Isn't it incredible that one of the legendary composer's greatest compositions began with two simple, almost throw-away notes on a piano, yet it became something so recognisable that almost anybody in the world would recognise it immediately.

WWE SUMMERSLAM 2025: A REVIEW

NIGHT ONE (PART ONE)

WWE's Summerslam event has almost always been the second biggest night in wrestling, and now, for the first time, it became a two-night spectacle, much like WrestleMania. This first night's card was a real mixed bag for me, but had a very exciting main event, which I thought could be match of the whole event, not just night one. I was hoping that the earlier matches would over-deliver, but only time would tell.

The show was hosted by Cardi-B, which I was a little sceptical of, if I'm honest. In fairness, she served a glamorous look for the occasion, and entered the ring with all the charisma in the world. She didn't quite get her crowd work right, but she was very energetic, and felt as excited as she claimed to be. I didn't mind her. Once that was out of the way, we got down to the action, with Jey Uso and Roman Reigns teaming up to face Bron Breaker and Bronson Reed. The opening of the match was a little goofy for my tastes, but once it settled down I felt like I could focus a bit more on it. Bronson and Bron looked really good in this match - I think they work very well as a team. They both have different strengths, and know how to highlight them in a match. Roman looked as excellent as ever since the so-called "Covid Era", and Jey was a ball of energy, fuelled by a very pro-Jey crowd. The ending was a little surprising, but I liked it - the result had been fairly fifty-fifty in my mind before it started, so I didn't mind who won.

Following this was the WWE Women's Tag Team Championship match, pitting the defending champions, Raquel Rodriguez and Roxanne Perez, against the surprisingly entertaining team of Alexa Bliss and Charlotte Flair. I have really enjoyed the work of both of these teams as of late, so I couldn't wait to see what would unfold between the two. I really enjoyed this match - it had a lot of really decent tag team action, particularly from the reigning champions. Charlotte Flair seems to have a new lease on life with this new team, it's been nice to see. The crowd really didn't give this tag match the love I think it deserved, but they did at least give the finish a good reaction. I enjoyed it, for what its worth, and I was pretty happy with the winners.

Next up was a match that I was personally very excited for; Karrion Kross versus Sami Zayn. It was so good to see and hear the groundswell of support around Kross, who has been working so hard for an opportunity like this. The match had a good pace to it, typified by a solid amount of back-and-forth between the two fierce rivals. This was a good match, until it came time to the end, which was slightly disappointing for me. With that said, it made sense for the story, and wasn't the worst finish I've seen. I would have liked the match to have gone the other way, but hopefully that won't be the last we see from the loser of this one.

WWE SUMMERSLAM 2025: A REVIEW

NIGHT ONE (PART TWO)

The fourth match of the evening, marking the start of the second half of the show, was the WWE Women's Championship match, which saw champion Tiffany Stratton defending against the Queen Of The Ring winner Jade Cargill. I was a little less excited about this match than some of the others - I think it's slightly too soon for Cargill. Credit where credit is due, these two went pretty hard pretty quickly, and showcased some cool new moves, particularly the challenger. This was a short but exciting match, which I enjoyed despite its brevity. Cargill is going to be very good one day, and Tiffany is an incredible talent. I'm glad this one went the way they it did - it protected both women, and protected the pair of them in the process.

It was now time for my least anticipated match of the whole Summerslam weekend; the celebrity tag team match between the team of Logan Paul and Drew McIntyre, and the team of Jelly Roll and Randy Orton. I'll be honest, this did not start out in a way that persuaded me it would be a good match. However, a combination of a hot crowd, the effort of Jelly Roll, the annoying athleticism of Logan Paul, and the consummate professionalism of both Orton and McIntyre was enough to turn this into a surprisingly fun match. There was decent story surrounding Paul and Roll, and there were some cool spots here and there. The result was absolutely the only sensible choice, but I'm happy to admit that I liked this more than I thought I would.

It was finally time for the night one main event; the World Heavyweight Championship match between the defending champion GUNTHER, and the '*Best In The World*' CM Punk. This was by far the match I was most excited for from this first night of action, and I felt like it would comfortably be the best match of the evening. GUNTHER brought the slaps out early, as expected, and made it a very physical match, as is his style. Punk, for his money, made those slaps look great, and provided a brilliant underdog. The Champion has been so good at being a bully, a dominator, a monster, for his opponents to try and fail to overcome. It's been so impressive. This match was gruelling, impactful, and utterly enthralling match, with the challenger trying desperately to take the title from the seemingly unbeatable champion. The finish was a brilliant conclusion to a brilliant story of a match. And what followed the main event made it even better. It was an epic and shocking conclusion to the first night of Summerslam.

Overall, this was a show that will be remembered and defined by its main event, more than anything else. The undercard was okay, certainly not exceptional, but the main event was incredible. I had fun with the other matches, but most of them will be forgotten about, for the most part, whereas GUNTHER and Punk's titanic struggle over the World Heavyweight Championship, as well as the dramatic fallout from its culmination, will be in my mind for a long time. I hoped Sunday night's show would be stronger across the board, but one thing was for sure, the main event would have a lot to live up to.

WWE SUMMERSLAM 2025: A REVIEW

NIGHT TWO (PART ONE)

The first night of 2025's second biggest event of the year had been a fairly mixed bag, but was topped off by a tremendous main event and show-closing segment, which certainly sent me home happy, so-to-speak. Night two, in my opinion, had a lot more potential, and had a stronger card, talent-wise. I was pretty excited to see which match, or matches, would stand out the most. There were so many high stakes and potentially great matches on tonight's match card - if done right, this could be the event of the year.

In the position of night two opener was arguably a contender for possible match of the night; the Women's World Championship triple-threat match between defending champion Naomi, former champion Iyo Sky, and Rhea Ripley. These ladies started out like a house on fire, which is to say, they were tearing it down and then some. It has become well-known that Ripley and Sky have a special in-ring chemistry, but the added fire of Naomi made for even more excitement. This was a really good way to start a major premium live event, and all three women deserve their flowers for how well it turned out. I liked the match finish, not only because it protected all three competitors, but because it furthered an ongoing storyline between two of them.

Following that excellent opener would be no easy feat, but having a TLC match for the WWE Tag Team Championships was a great way to try and do just that. The match had a whopping six teams and twelve wrestlers involved, which meant one thing was guaranteed: chaos. The wrestlers and weapons went flying around the ring with reckless abandon, producing some hugely entertaining moments, and all at break-neck pace. If there was to be one complaint, it would be that there was almost too much outside interference, which took away slightly from the rest of the action. With that said, everyone involved in the match put their bodies on the line and then some for the sake of entertainment, and it certainly paid off, for the most part. I wouldn't have minded anyone winning, so the result didn't bother me in the slightest - it was all about the fun factor at the end of the day.

Next up was the fiercely contested blow-off match for the Women's Intercontinental Championship between champion Becky Lynch and the growing force of Lyra Valkyria. I have been loving this rivalry over the last few months, and couldn't wait to watch this final encounter take place on such a large stage. There were a couple of slight botches, but nothing too major, the vast majority of the match was intense, physical and viscous, in the best ways. The crowd were awful, and seemed to be more interested in something happening elsewhere in the stadium, which was extremely disrespectful and disappointing for the two women giving it their all for the fans who were actually invested. The women utilised the weapons to great effect, particularly Valkyria, who was so creative. The only aspect of the match that I didn't really enjoy was the finish, albeit it should hopefully lead to a fascinating storyline leading forwards.

WWE SUMMERSLAM 2025: A REVIEW

NIGHT TWO (PART TWO)

Marking the midpoint of the card was the steel cage match for the United States Championship, being defended by Solo Sikoa against former Bloodline comrade Jacob Fatu. This actually ended up being a lot more entertaining than perhaps I expected. Solo's character work has improved so much since he has set out to be his own man, and, despite only surfacing at small points in the match, it really helped his in-ring presence. The inevitable outside-the-cage shenanigans were fine, if a little unnecessary - I thought the match was doing well without it. The finish worked for the two characters though, and the post-match skirmish made for a very cool moment.

It was then time for the Intercontinental Championship match between Dominic Mysterio and AJ Styles. The rivalry coming into this match has been pretty silly, but I can't deny I've enjoyed it. Mysterio has been growing so much as a performer, and seems to get better with each passing week. This was a classic Intercontinental style match, with lots of smooth technical sequences and two modern workhorses, each in their own distinct way, doing what they do best. I loved the sprinklings of comedy strewn throughout the match - both men so clearly enjoyed it, and so did the crowd. The finish came a little bit out of nowhere, but it worked for the story that they were telling, and I was pretty happy with the result.

At last, it was time for the main event of Summerslam weekend; the Undisputed WWE Champion John Cena defending his title against 'The American Nightmare' Cody Rhodes, in a street fight. The stage was set, the crowd had finally woken up fully, and both men looked ready to deliver a top tier main event. It's safe to say that this one had a bit fight feel to it. I think the stipulation favoured this older and slower version of Cena quite nicely because it was less about speed and technique, and more about brutality and physicality. This was far better than the WrestleMania match from earlier in 2025, which was such a relief. Cena's shift in character since then helped a lot, as well as the aforementioned freedom provided by the 'street fight' rules, or rather their lack thereof. The crowd was firmly behind Cena, which was only a little bit unexpected, and I can honestly say I quite enjoyed it. This was the best John Cena match in years, and quite comfortably so. When the action went outside the ring, things only got better - it was a lot of fun watching Cena and Rhodes battle it out through the fans in attendance. The drama was WrestleMania levels of scale and abundance, and I absolutely loved it. Some of the kickouts were a bit absurd, but for one night only, I didn't care. This was awesome from start to finish, and a worthy end to the biggest Summerslam in history. There was a post-match event which I had mixed feelings on, but I get why WWE did it. It sets up one more huge match on the John Cena retirement tour and it'll do mega numbers for WWE.

Overall, I thought, similarly to the previous evening, this was a bit of an up and down card. Some of the undercard was a little underwhelming, although the two women's matches were brilliant, in spite of a tepid and generally quite rubbish crowd. The main event was everything I had hoped for and more. It saw Cena provide one more 'Super Cena' classic, and further solidified and legitimised the new face of the company Cody Rhodes. It was the ideal main event, and a superb generational passing of the torch moment. One thing both nights had down absolutely exquisitely was the main events, each highlighting two legends of the previous era, whilst simultaneously lifting up two of today's biggest stars - as it should be.

5 SEASONAL WATCHES: AUTUMN

[1] **Twilight (2008)** - this one's for the girls. I know that, whenever the leaves begin to brown and the heat begins to fade, there's always one film that creeps into the minds of the majority of the women in my life. I will be honest, I do not like 'Twilight'. I think it's a pretty diabolical film, but there's two things I can't deny about it; the first being that it boasts a superb soundtrack, featuring some of my favourite bands of all-time, like Paramore and Muse. The second thing I can't deny about the film is that it is inherently Autumnal in its aesthetic, with its gloomy colours, its pale filter, and its semi-rural vibes. It's also worth noting that vampires and werewolves are very much in-keeping with spooky season and longer nights, which certainly helps this film's case, in that regard.

[2] **Fantastic Mr. Fox (2009)** - I'm sure Wes would have it no other way. This gem of a family film is one of the greatest stop motion films ever made. It is peak animated cinema, and a universally adored adaptation of one of Roald Dahl's most famous and beloved children's stories. It is, however, the immaculate colour scheme that buys this film's place on this list. No one has made a collection of browns, oranges, and yellows look so aesthetically pleasing as Wes Anderson does in this wonderful adventure. Everything from the nature to the characters and the clothes has that stunning Autumn tint to it, which makes for such a comforting and cosy feel.

[3] **The Lord Of The Rings Trilogy (2001-2003)** - one trilogy to rule them all. Now, technically speaking, I'm cheating by featuring three different films in one entry, but come on, can you really judge me for not wanting to separate the most perfect trilogy cinema has to offer? It should be noted too, that the best way to watch these brilliant films is to do so with the extended editions - they're even better than the theatrical versions. So what exactly makes J.R.R. Tolkien's fantasy trilogy so autumnal? The colour scheme for one - the film is rich in colours and textures of various forms, but the ones that have always stood out the most to me are the beautiful array of natural colours - the browns, the oranges, the greens - there is something so unshakably Autumn about the cinematography across all three of these films, especially 'The Fellowship Of The Ring'. I think I should also point out that there are few better uses of one's time on a rainy day than returning to Middle Earth. It's the perfect escape and one of the greatest adventures in literary and cinematic history.

[4] **The Blair Witch Project (1999)** - I'm sure some of you will be telling me to stand in the corner and think about what I've done for picking this one. But, if you really were to think about it, I'm sure many of you will be able to see what I mean. Be it the crunching leaves in the bare forest, or be it the long, cold, creepy nights in the tent, this film oozes that late in the year feel that is so effective in horror, and so inherently tied to those Autumn months. I feel like this is the perfect horror film to watch on a cold camping trip, when there's nothing but a thin line of polyester to separate you from the elements.

[5] **Dead Poets Society (1989)** - Carpe Diem, gentlemen. I had two Robin Williams films in my mind for this list, the other being 'Good Will Hunting', but it was this wonderful coming-of-age drama that I felt the closer seasonal ties to. It oozes change, both aesthetically and metaphorically, and is the perfect film for students of the arts to watch in the lengthening nights after a long lecture or seminar. This feels like one of the more formative coming-of-age stories of my student years, and one that I feel the need to come back to time and time again, especially during the Autumn months.



DON'T WATCH THE NEW 'HARRY POTTER' SERIES: A TRUE DEFENCE AGAINST THE DARK ARTS

Something I hold very close to my heart, and will proudly speak in defence of, is the LGBTQIA+ community. As someone who identifies as part of the queer community, this won't surprise many. However, I think a lot of people, far too many in fact, fail to include the "T" in their support, or even tolerance, of the queer community. For those unaware, the "T" represents the trans portion of the queer population, but for some, even those who identify as part of the community, or who openly claim to support people of other sexualities, the idea of trans people seems to upset, frighten, and/or enrage them.

I am not going to give you a history lesson of trans people, or why they deserve validity, safety, and happiness - those with empathy that reaches beyond themselves and people that look like them will already appreciate that. What I am going to do is to voice my opinion as to why people should not be supporting the new Harry Potter series. It's a television show which has already received a lot of attention, be it for its casting, or just general excitement for a new version of the books, but it is also entangled with a very controversial, and highly negative, human being, who is the main reason for my feelings on the subject. This is, of course, JK Rowling. A woman who has become, in many ways, the poster for so-called TERFs, which stands for "Trans Exclusionary Radical Feminists" - a group of people who claim to support and push women's safety and rights, but exclude, demonise, and endanger trans women, as well as trans people in general.

I have spoken to a variety of people, some of which, like me, can and will no longer enjoy JK Rowling's writing or their cinematic adaptations, and some who feel they can re-consume previously bought physical media releases of those books or their adaptations, and some who just can't seem to resist investing their time and money into that oh-so-famous wizarding world even now. I have some empathy for those who return to their pre-owned, only paid-for once media - after all, I am not so ignorant as to miss the incredible affect that 'Harry Potter' has had on the world. I myself was, at one point, a big Potter fan, when I was young. It is an exciting world to be drawn into, and almost every young child loved the thought of receiving their own handwritten invitation to 'Hogwarts'. But the magic has been tainted, and for a lot of people, ruined, by the very person responsible for it.

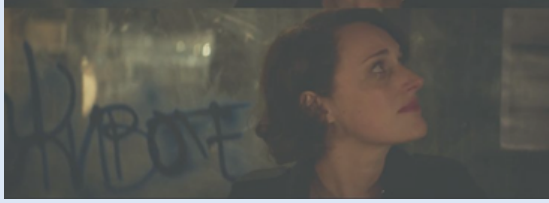
It is one thing to separate the art from the artist, but that is not what you'll be doing if you choose to watch and support this new series. The ugly and unfortunate truth is that Rowling actively funds the anti-trans agenda, so it must be assumed that any royalties she receives can and will be used to cause more pain for the trans, and therefore queer, community. You may not be trans, but you almost certainly know somebody who is, or somebody who is related to a transgender person. And that person is being actively discredited, attacked, and bullied, by a number of viscous people, including JK Rowling. This is not a woman who has made the odd controversial comment, this is a woman who has made it a very public and very consistent mission of hers to destroy trans lives, and all under the guise of women's safety.

This is not just about the so-called 'Trans Debate', this is about human rights in general. Because if you choose to ignore and fund people who are attacking one community, you can be sure that others who wish to do the same to other communities will do so. All you need to do is take a look at current events to see what's happening. Look at how the United States government is attacking not-only LGBTQIA+ rights, but women's rights, educational rights, and prisoner's rights, among others. For UK readers, you will almost certainly have seen and heard the aggressive rhetoric coming out of not just the more extreme parties like 'Reform', but of the two major UK political groups; the Conservative and Labour parties.

This article is not a platform for debate, as much as it is a plea to educate yourself further, and to truly think about others in a far more precarious and vulnerable position, before you choose to invest in a woman who holds such dangerous and hateful views. Trans rights are human rights. No human should be persecuted for their existence. Not trans people, not Palestinians, not women, not anybody. I am aware that I do not have a substantial platform, in the grand scheme of things, but I hope that anyone who does read this article will at least consider skipping that new Harry Potter series - for the trans people you know, and for the ones you don't. Empathy is always better than hatred or fear. Existence is not a crime, and all people are people.

CONFLICTS OF DESIRABILITY: FLEABAG & FEMINIST LITERARY THEORY

BY EMILY HOGG



Phoebe Waller-Bridge's *Fleabag* (2016-2019) features a “ferocious British character study” played by Waller-Bridge herself (Berman, 2019, para. 1). *Fleabag* explores twenty-first century feminism with a nuanced perspective of relationships and identity, including in connection to patriarchy and power relations.

Waller-Bridge's main character, known only by the titular sobriquet *Fleabag* highlights how feminism conflicts with yet plays a major role in her identity, which becomes a satire of feminism and an evaluation of women's experiences. *Fleabag*'s identity concerns her relationship with a perceived ideal body, as seen when Fleabag and her sister Claire are asked to consider trading years of their life for a “perfect body” (Waller-Bridge et al., 2016, 14:25). In response, they raise their hands in acceptance of the idea before *Fleabag* simply states, “we are bad feminists” (Waller-Bridge et al., 2016, 14:25).

Despite feminism working to uplift women, the oxymoronic notion of bad feminism appears as Fleabag and Claire feel excluded because of their answer to an open question. The act of raising her hand and use of blunt statements further becomes a moment of humour. Cixous (1995, p. 176) notes humour's cultural relevance as a technique that was previously unexplored. Via comedy Waller-Bridge places a new value on women's experiences by welcoming nuanced, relatable perspectives regarding Fleabag's personal perspective as a feminist (Barry, 2009, Feminist criticism section). Fleabag shows a recognition of the complex grief that marks Fleabag's identity and her underlying, destructive “desire to die sooner... to be normatively attractive” (Simmons, 2020, p. 38). By highlighting Fleabag's experience, Waller-Bridge actively calls out “essential feminism” and how it is unable to fulfil the “complexities of... individuality” (Gay, 2012, p. 2).

To counter this, Fleabag maintains both her identity and feminist perspective. Her point of view prioritises embracing the “contradictions” of womanhood (Gay, 2012, p. 10). Repetition of references to and Fleabag's shifting understanding of her body, identity, and feminism gestures towards femininity “rooted in a protagonist with no desire to speak universally,” she instead wishes “to be a voice among many” (Simmons, 2020, p. 39). Therefore, the viewer connects with Fleabag and feels empowered to embrace a personal understanding of feminism.

Furthermore, through clever narration Waller-Bridge explores Fleabag's relationships with others, and with sex. These relationships highlight perspectives from forth-wave feminism, which encourage "acceptance of the sexualized human body as non-threatening" (Rampton, 2015, para. 21). Waller-Bridge evidences this acceptance as she does not conceal Fleabag's "hunger to be desired" (Frances-White, 2019, pp. 5-6). Fleabag expresses this hunger with short, blunt statements: "sex, I just can't stop thinking about it. The performance of it. The drama of it. The moment you realise someone wants your body" (Waller-Bridge et al., 2019, 05:54). Fleabag matter-of-factly expresses her desire and maintains her power to do so with first-person "fourth-wall breaking" narration (Saidel, 2020, p. 7). Fleabag's thoughts regarding sex can be viewed through the female gaze as she takes authority of her desires, even taking a traditionally masculine stance with her brutal honesty and lust for sex (Saidel, 2020, p. 7).

Therefore, Fleabag's stance on relationships puts into question why associations between sexual experiences and gender come into play. Fleabag contributes to the argument that gender is built around "socially constructed" beliefs that influence people and how they present themselves (Barry, 2009, Feminist criticism section). Rather than fulfilling preassigned notions of womanhood Fleabag desires more and uses listing of "performance," "drama" and desirability to show a range of experiences (Waller-Bridge et al., 2019, 05:54). Each of Fleabag's statements carry an intense longing, yet in this scene Fleabag is simply depicted in the bathroom. This familiar setting ties with feminist literary theory as both her language and actions are "transparent and natural," therefore making the social constructs around gender palpable in her everyday life (Barry, 2009, Feminist criticism section).

By extension, and use of direct address with first-person pronouns "you" and "yours" viewers who may be in a similar position are invited to examine the social expectations present in their own life (Waller-Bridge et al., 2019, 05:54). In this way, Fleabag's narration is a key form of her control. Her authority lies in an ability to use her sexuality and voice to direct humour and emotion when turning away from other characters to disclose her most intimate thoughts to the viewer. This allows Fleabag to show multiple perspectives of womanhood as she explores the lustful and tragic side of desire. The viewer is encouraged to find their own power by "[liv[ing] with the discomfort" that arises when processing the "truthful" and "meaningful" understanding of relationships that Waller-Bridge depicts (Frances-White, 2019, pp. 5-6).

Fleabag not only uses direct references to feminism but further engages with feminist literary theory. When sharing a relatable perspective of identity and relationships, Waller-Bridge highlights the role of Fleabag's language as a way to enhance understanding of women's experiences.

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Emily Hogg loves to make zines and write. She is seeking inspiration everywhere and can often be found listening to music. Her Instagram is @emartss3.

IN OUR NEXT ISSUE

Our next 'mini-mag' issue, which I am affectionately calling; 'FIR01.5', will be our Halloween special! It will have all the spooky content your hearts could possibly want, including a special feature on the iconic Hammer horrors of the 50's and 60's, some spooky seasonal film picks, an article highlighting why this has been a particularly special year for the horror genre, and so much more! There is so much to look forward to in this next issue, and even more to come in future issues too! I hope to see you all in October and beyond for those editions of the FIR magazine!

NEW HORROR REVIEWS!



2025: THE YEAR OF **HORROR!**

A look back at one of cinema's best, and most terrifying years yet!

5 SEASONAL WATCHES: HALLOWEEN!

The Best Of:

Stephen King Cinematic Adaptations

A Special Look
HAMMER

SPOOKY SUBMISSIONS
WELCOME!
DEADLINE: 07/10/25

@FILMISRIDLEY
FILMISRIDLEY@GMAIL.COM

WHAT WE WANT:

HALLOWEEN
THEMED/RELATED...

SHORT STORIES
REVIEWS
ESSAYS
ART
PASSION PIECES
ETC...

WANT TO SUPPORT FIR?

Want to support the FIR magazine? Well, whilst it is free, any donations to my KoFi would mean the world! Of course, there is no obligation to do so, and I am aware that there are far more important uses of your money, particularly these days. There are certainly other ways you can help FIR out, such as by sharing it with your friends and family! Socials for myself and the contributors for each issue will be shared below, so if you feel compelled to support us another way, a follow would more than do the trick! Thank you so much for taking the time to read this edition of the FIR magazine - it means more than I could ever put into words.

Instagram:

@FilmIsRidley
@DailyWeeklyBuilds
@Emartss3

Facebook:

@FilmIsRidley
@TheDailyWeekly

YouTube:

@FilmIsRidley
@DailyWeeklyBuilds

Keep up with our release schedule:

FIR01: SEPTEMBER 2025
FIR-X01 (Halloween): OCTOBER 2025
FIR-X02 (Christmas): DECEMBER 2025
FIR02: JANUARY 2026
FIR03: APRIL 2026
FIR04: JULY 2026
FIR05: OCTOBER 2026

Have a request, suggestion or query?

Email or DM us!
FilmIsRidley@gmail.com
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